

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀάρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. Phædo. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

FEB. 13, 1840.

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THE universal topic of conversation is the celebration of Her Majesty's marriage with His Royal Highness Prince Albert of Saxe Coburg and Gotha, which took place at the Chapel Royal, St. James's, on Monday last. We cannot let the occasion pass without evincing our loyalty by chronicling so great an event, and expressing a heartfelt wish that it may be productive of happiness to both, and that peace and prosperity may attend the British throne.

As the size of the Chapel Royal would have only allowed a few persons to be present at the interesting ceremony, it was judiciously fitted up so as to afford increased accommodation to the many distinguished individuals who were invited.

The musical department was under the direction of Sir George Smart, who presided at the organ, to which a long movement was adapted by Gray, rendered necessary by the erection of a gallery in its front. The vocalists consisted of the gentlemen and choir boys of the Chapel Royal. On the entrance of His Royal Highness Prince Albert, Sir George Smart played a voluntary, and also when Her Majesty appeared. After the prayer, “God the Father,” the choir performed the *Deus misereatur* Kings in B flat, the verse parts being doubled and sung by Messrs. Knyvett, Wilde, Neild, Vaughan, Sale, and Bradbury, on the *decani* side, and on the *cantoris* by Messrs. Evans, Salmon, Horncastle, Roberts, Welsh, and Clark. Kent's anthem, “Blessed be the Lord God,” concluded the service.

Our readers are perhaps not aware that Prince Albert possesses musical talents of a high order, and that at Saxe Coburg a musical society exists, formed under his auspices, at the meetings of which His Royal Highness and Prince Ernest have always taken a prominent part.

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THE MUSICIAN ABOUT TOWN.

(Concluded from page 52.)

SOCIETY OF FEMALE MUSICIANS.

Now we come to the notice of a Society which owes its formation to the indefatigable exertions of Miss Masson, a lady whose name will for ever dwell in the grateful remembrance of the female professor, who, strange as it may appear, is not entitled by the existing regulations of either the Royal Society of Musicians, or New Musical Fund, to that relief which the past tells us both male and female professors, however eminent, may some day require; nor let us be misunderstood, in mentioning this circumstance, for both these Societies have at their various meetings, after the consideration of those cases which more immediately press upon them for relief, contributed most liberally to deserving objects; one in particular we mentioned—some weeks since—the case of Mrs. Salmon, once so celebrated as a singer, and to whom the Royal Society of Musicians gave 15*l.* at their last Christmas meeting.

We cannot forego the opportunity of a few remarks which will, we trust, induce many of the profession, the female members of it in particular, to assist in the formation of a Society so deserving of their support as well as the royal patronage already bestowed upon it.

It is a society for the relief of decayed FEMALE musicians, formed upon the principle of the Royal Society of Musicians. The number of the professional sisterhood already enrolled is considerable: Her Majesty the Queen, the Queen Dowager, their R. H. H. the Duchess of Kent and the Duchess of Cambridge, and many of the influential nobility have granted their patronage and support to this meritorious institution; and the result will be, we have no doubt, that in a very short time a large fund will be accumulated ready to afford casual and permanent relief to a class who have hitherto had no city of refuge in adverse times, no public storehouse to apply to in the winter of life. Previously to the formation of the society, Miss Masson caused an application to be made to the brother institution, for the purpose of ascertaining whether the members were inclined to revise the laws of the society, for the purpose of admitting the female members of the profession, upon paying the usual annual subscription; and their declining to entertain the proposal led the way to the instant formation of the new society. We are unacquainted with the reason which led to the rejection of so plausible a proposition that an unmarried female professor or widow, with perhaps a family dependant upon her individual exertions, or deprived of them by sickness, and who would personally contribute her subscription to the society the same as a male member, should be refused the assistance to which such a one would be entitled in case of necessity. It is true that the Royal Society, in a host of instances, gives relief to the needy widows and children of their own members; but why refuse a *double* subscription from families where both the heads of it are professors? and, still more, why refuse to admit female members who are single? Had the late Miss Cecilia Davies, who was the most celebrated singer of her day, who had been a favourite at several of the European courts, and had been instructress to more than one of the queens, been a member of the Royal Society, or had the Society of Female Musicians been in existence, she would not have been reduced to the deplorable necessity of relying upon the casual bounty of the humane, and finally to have died in penury. It is not unworthy of remark that, at their annual benefit concert, the Royal Society expect and receive the *gratuitous* assistance of all the female performers they may require; and yet, should the half of those ladies grant their services for twenty

years, remaining unmarried, and in advanced life be deprived of the means of self support, they must retire to a union poor house; for, by its laws, the Royal Society would not be authorized to indemnify them for the benefit that had accrued to their institution by their services for so many years. For these reasons, therefore, we earnestly hope for success, and will canvass support to the Society of Female Musicians. Of its *ultimate* prosperity we have no fear, having had occasion to witness the cheerful zeal and clear understanding of its acting—or rather *active*—lady president and director: that which would give us pleasure to witness, in its present infantile state, is, the encouragement and support of the influential and the opulent.

THE SACRED HARMONIC SOCIETY

Is swayed by so excellent a spirit and energy, and they have attained to such perfection in choral singing, that we have little doubt, if they apply their faculties to the task, they could accomplish Beethoven's great mass in D; and let them once achieve this gigantic work and they may throw down the gauntlet to all Europe; for even throughout Germany there is not the same body of amateurs that can compete with them. A greater fallacy does not exist in this country than the belief in the high and classical state of musical cultivation in Germany. The professors, it is true, maintain their envied supremacy; but the music of the general population is all but confined to quadrilles and waltzes; and the majority would rather at any time hear the *Sommo ciel* of Pacini, than the *Non piu di fiori* of Mozart. If the science of music formed but a division of our national education, as it does in Germany, the English, with their intellectual motive power and restless activity, would outstrip them in the course of a very few years. The best of the German professors privately acknowledge the declension of classical taste among their countrymen; and it is constantly evident to every educated musician who travels through their principal towns, Berlin, perhaps, alone excepted, where the best music is still to be heard. When it is considered what has been done for sterling music in this country during the last twenty years, by individual exertion, unaided by the court, the legislature, of the educational body, and what is still doing; when we see the host of amateurs in Exeter Hall performing, and the 2,000 listening with gratified countenances to music of the highest class; when, in one factory in the north, you shall witness one or two hundred people turn out, and, at a moment's notice, sing you a chorus from the *Israel in Egypt*, and in an iron foundry (as we know) you shall hear the hard-fisted operatives play an overture of Weber's, if not with professor-like finish, with laudable correctness; when it is considered, we repeat, what has been done, and is still doing in England, in behalf of the science, the French, with their ignorance of facts, and dull pertness, may go on asserting, till they are modest, that we are not a musical nation. But where is the proof that *they* are such? Where are their choral societies? where are their amateur societies? where are their festival meetings? wherein consists their patronage of the art, but at their theatres, and in their *talk*? What native concerto player in London was ever known to earn his bread by playing quadrilles at a private ball? This is not unfrequently the case in Paris. More than half the success, and *all* the ignorance of the Parisians, consists in assumption and assertion; the other half of their success arises from their local position in Europe."

PROMENADE CONCERTS.

The most agreeable series of entertainments, and consequently the most profitable to the authors of them, have been the quadrille and waltz concerts, which commenced at the English Opera House after the close of the last season, and have continued their performances every night to the present time. The band consists of sixty musicians, many of them principals at the Philharmonic concerts, all of them excellent players; and for one shilling admittance the purchaser is entertained with two of the most favourite overtures, an instrumental concerto, and a selection of the best German and other waltzes and quadrilles. From their constant practice together, the performers have attained so well combined a

union, and so neat a discrimination of the lights and shades in execution and effect, that it is due to them to say that their concerts have been an intellectual treat to the cultivated musician; while the large, and respectable, and attentive audiences, that each night through the house, confirm the popularity of these rational and delightful entertainments.

CORRESPONDENCE.

GOD SAVE THE KING.

To the Editor of the Musical World.

Once more for Ben. Jonson, Dr. Bull, William Byrde, King James the First, Merchant Tailors' Hall, the Powder Plot, and the Old Lady, who must now go hand in hand together.

SIR,—In my second account I produced some further facts respecting the National Anthem down to the time of King Charles the Second, and proved that the same melody, note for note, which is sung at this time, was known to Purcell. At page 57, my book, it was also known to Dr. Blow, long before the time of King James the Second.

Nothing could have been more grateful to the ears of King Charles, than to have heard played by his new band the same melody which had been composed on the escape of his grandfather, King James the First, and dedicated to him, so soon after his Restoration, because the tune must have been known to him, which Purcell (no doubt) knew, and therefore, nothing could have been more loyally, or better chosen; for chosen it was, according to Purcell's preface (and not composed by him); which fact can be proved by referring to his sixth sonata, first set beginning with a canon by threefold augmentation.

In my first account published in 1822, page 87, Merchant Tailors' Records, "Sir John Swinnerton, alderman, and merchant tailor, was entreated to confer with Ben. Jonson, to write something in praise of his Majesty, to welcome him to their hall."

The King, Prince Henry, and many honourable persons did attend, and previous to the ceremony of making the new master, Divine service was performed, the organ was removed from the Chapel Royal to their hall for that purpose, and the members, as stated in my book, at page 62, did attend on that memorable and solemn occasion. The service was performed, Dr. Bull did compose, Ben. Jonson did write; the speech containing eighteen verses was spoken, and the whole ceremony, as intended, took place.

I have before stated in my book, at page 100, this poetry of Ben. Jonson's, which cannot be found, might have been destroyed in the great fire of London (part of Merchant Tailors' Hall being destroyed at that time). It is also worthy of remark on this occasion, that Ben. Jonson after he had killed Christopher Marlow in a duel, for which crime he was imprisoned, (and almost at the gallows) where he became a papist, through a priest who visited him, and he continued a papist for twelve years; but afterwards was reconciled to the Church of England, and at his first communion, in token of his reconciliation, he drank the whole cup of wine.

On his return from Scotland from his friend Mr. Drummond, of Hawthornden, many of his poems and other works were destroyed by an accidental fire which happened at his house. So that having written to commemorate James's escape from the Powder Plot, the same might have been burned with others of his works in the said fire, or he might have purposely destroyed the same while he continued a papist. Whatever may have been the cause, certain it is, there is much difficulty in meeting with anything written by Ben. Jonson on that grand occasion. I am, therefore, still led by the strong chain of circumstantial evidence, the many facts, and the similarity hereafter produced, between the prayers for the 5th of November, the National Anthem, the Grace, &c., connected with other circumstances, to say, 'Tis utterly impossible that the National Anthem could have been written or composed on any other occasion than the Powder Plot. It might as well be attempted to make the prayers for the 5th of November apply to James the Second, as the National Anthem, none of which sentiments can in any possible way be made to apply to him, in any part of his three years' reign, without accusing the Protestants in the following lines:—

"Confound their politics,
Frustrate their knavish tricks:"

Whose? All James's tricks were of his own making; he voluntarily abdicated his throne, and disgracefully left his kingdom to chance. How then could the following lines possibly apply to him:—

"May he defend our laws,
And ever give us cause
To sing with heart and voice,
God save the King."

For what? Again,—

“Send him victorious,
Happy and glorious,
Long to reign over us.”

James had left his people to any chance. How could he be victorious, happy, or glorious? The Parliament, by consent, had invited the Prince of Orange to take the reins of government, the throne having been declared vacant. The following will serve to show that the same sentiments were continued at the Chapel Royal in the anthems used there, and at the marriage ceremony at White Hall of James's only daughter, five years afterwards; also that the members of the chapel were present, which is evident from the remuneration they received for their attendance, viz., 100 Jacobus's.

I have introduced these anthems because they breathe precisely the same national sentiments and religious loyal spirit as the sacred loyal National Anthem, (though too often sung like a common ballad, both at public concerts and public dinners, which I have alluded to before). The Anthem is a prayer offered up to God for a blessing and protection on the Queen and country. The Grace is a solemn and grateful prayer and thanksgiving, not intended to excite applause, but to inspire the heart with gratitude.

The following compositions by Bull, Byrde, and Orlando Gibbons have the sentiments of the Anthem in question in every verse. I have only been able to meet with the music of one of these compositions, which is by Byrde:—“O Lord, make thy servant to rejoice.” I can only account for this loss in the following way:—Many of the organs and most of the music-books of the cathedral were purposely mutilated, or entirely destroyed by the soldiers and adherents of that sacrilegious usurper (and his puritanical and rebellious crew), Oliver Cromwell, especially at Westminster Abbey, where the soldiers sold the metal pipes for beer, and at St. Paul's the timber of the new church to pay them.

The following are the words of those anthems which were composed by Bull, Byrde, and Gibbons, and it appears evident that the words were not selected by the composers themselves; therefore, it is no great stretch of imagination to say that it is more than probable that Ben. Jonson wrote the words of those anthems, because nothing at that time about the court was or could be done without Ben. Jonson, for which he was amply rewarded, as the following very curious and authentic document will fully prove; moreover, he was Poet Laureat, and therefore properly his business, especially as they are all in praise of the King, the Queen, the Prince, and the Court, and against the enemies thereof, equally with the National Anthem, and of the same metrical sense. I may ask, then, if they are not by Ben. Jonson, who are they written by?—or who would Jonson have given place to?

Ben. Jonson received an annual pension from King James the First and King Charles the First. As the patent of Charles the First is worded in a very curious manner, it is here inserted (together with the Grace said by Ben. Jonson at White Hall, on King James, the Queen, and others present.)

King James, by letters patent dated February 3rd, 1615, granted Ben. Jonson an annuity or yearly pension of 100 marks during his life, in consideration of the good and acceptable service heretofore done, and hereafter to be done by the said Ben. Jonson. On the 23rd of April, 1630, King Charles the First, by letters patent, reciting the former grant,—And that it had been surrendered, was pleased in consideration (says the patent) of the good and acceptable service done unto us and our father by the said Ben. Jonson, and especially to encourage him to proceed in those services of his wit and pen, which we have enjoined unto him, and which we expect from him, to augment his annuity to 100*l.* per annum during his life, from Christmas, 1629. King Charles also granted him a tierce of Canary yearly from White Hall (Jonson's favourite liquor). Jonson was also allowed a pension from the city of fifty marks.

On the marriage of Prince Frederick with James the First's daughter at White Hall, 1613, Ben. Jonson was commanded to attend and say grace.

GRACE.

Our King and Queen the Lord God bless,
The Palgrave and the Lady Besse;
And God bless ev'ry living thing,
That lives, and breathes, and loves the King;
God bless the Council of Estate,
And Buckingham, the fortunate;
God bless them all, and keep them safe.*
God bless me, and my friend Ralph. Amen.

* Thy choicest gifts in store,
On them be pleas'd to pour:
God bless the King.

His Majesty requested to know who his friend Ralph was, and was told by Ben. that he was the drawer at the Swane Tavern, at Charing-cross, who drew him good Canarie. The King presented Ben. with 100*l.* for this piece of spontaneous drollery.

ON THE KING, QUEEN, PRINCE, PEERS, AND THE POWDER PLOT.

Anthem, composed by Dr. Bull.

First Voice.

O God, best guide, sure guard, sole King of Kings,
Planter, Preserver, Patron of all things;
All praise, all thanks, all musique to thee sings.

Chorus: All praise, &c.

Second Voice.

Thou hast preserved, praised be thy Name alway,
Ever preserve (good God) we ever pray:
Our King, Queen, Prince, Peeres. Amen all men say.

Chorus: Our King, Queen, &c.

Third Voice.

Fierce hands, false hearts, slie heads of monstrous men
Plotted, conspired, practized, where and when
To spoile; but (Lord) still save, all say, Amen.

Chorus: To spoile, &c.

Fourth Voice.

O still maintaine our peace, our foes withstand,
Prosper our friends (O Lord) and save this land:
So shall we hourly praise thee, heart and hand.

Chorus: So shall, &c. Amen.

ANTHEM,

Composed by Dr. Bull.

First Voice.

Preserve (most mighty God)
This blessed Britaine land:
Maintain our peace,
With all increase,
That riseth from thy hand.
From all deceitful thoughts
Our Faithful King defend
With grace of thine
In his great line
Vouchsafe may never end.

Second Voice.

Let peace within the hearts
Of all his subjects spring:
And thy true word,
With one accord
Graunt we may ever sing.
Our voices, Organes, hearts
Shall praise thee ever then,
Lord, bow thine ear,
And ever heare:
Our King, Queen, Prince, Amen.

ANTHEM,

Composed by William Birde.

First Voice.

Behold (O God) with thy all-prospering eye,
The happy state of this our blessed King,
Preserve (Good Lord) His sacred Majestic
Who to his land all happinesse doth bring
And ever bless with true fælicite
Our Soverain Lord King James of Britanie.

Second Voice.

So (Lord) vouchsafe to pour thy heavenly grace
 Upon his Loiall Laddie, our good Queen,
 And blessing with them all of y^e Roiall Race,
 That in their lines all virtues may be seen.
 Yea blesse (I say) that Roiall Progenie
 Of Blessed James, Great King of Britanie.

ANTHEM FIRST,

Composed by W. Byrde.—A Prayer for the King. Five Voices.

O Lord, make thy servant our Sovereign to reioice in thy strength, give him his heart's desire, and deny not the request of his lips. But prevent him with thine everlasting blessing, and give him a long life, even for ever and ever. Amen.

ANTHEM FORTIETH.

A Prayer for the King, composed by W. Byrde.

Thou God that guid'st both heav'n and earth,
 On whom we all depend;
 Preserve our King in perfect health,
 And him from harms defend.
 Conserve his life, in peace to reign,
 Augment his joyes withall;
 Increase his friends, maintain his cause,
 And hear us when we call.
 So shall all we, that faithful be,
 Reioice and praise thy name,
 O God, O Christ, O Holy Ghost;
 Give ear, and grant the same. Amen.

ANTHEM,

Composed by Orlando Gibbons.

First Voice.

Great King of Gods, whose gracious hand hath led
 Our sacred Sovereign head.
 Out of their hands, our ruin y^e: would have bred.

Second Voice.

Oh, send thine Angels to his blessed side,
 And bid them there abide
 To be at once his guardian and his guide.

Third Voice.

Dear be his life, all glorious be his daies,
 And prospering all his wayes:
 Late add thy last crown, to his peace and praise.

Fourth Voice.

And when he hath out lived y^e world's long date,
 Let thy last change translate
 His living flesh, to thy Celestiall state.

ANTHEM.

Composed by Orlando Gibbons.

First Voice.

Thou O God of wisdom and of might,
 Whose goodnesse cannot be exprest;
 Preserve our King in happy plight,
 Confound his hatefull foes profest.
 That he may prosper through whose reigne
 Such happiness we do obtaine

Chorus.—So shall we sing due songs of praise.
 Unto thy holy name all-waise.

Second Voice.

Be thou his castell of defence,
 To whom he may for succour flie,
 And through thy wonted providence,
 Defend him from all treacherie.

Let his escaped dangers past,
Make all his enemies agast.

Chorus—So shall we sing, &c.

Third Voice.

Preserve our Queen, our Prince protect,
Possesse him with thy gift of grace,
Teach him thy lawes, his heart direct,
Thy heavenly wisdom to imbrace;
Blesse all their roiall progenie
With health and long prosperitie.

Chorus.—So shall we sing, &c.

If the MS.* headed "The King's Anthem, Dr. Bull," which has been forwarded to me for my inspection, be genuine, it is a further confirmation of what I have already stated of Dr. Bull. By the watermark in the sheet of music-paper containing the tune in question, the paper was made by P. Ballard about 1607, of which make I have much in my possession. If this said MS. be not genuine (which I much suspect), we shall learn something more respecting it anon.

I fear I have trespassed too long on your space; I will therefore reserve the third letter of E. S., with what I have more to say on the subject.—Your's,

RICHARD CLARK.

Littlington Tower, Cloisters, Westminster Abbey, January 25th, 1840.

THE LIVERPOOL BEEF-STEAK CLUB.

To the Editor of the Musical World.

SIR,—I should not again have intruded myself upon your notice, had I not seen a letter in your last publication from the secretary of the Liverpool Beef-steak Club, in which he facetiously accuses me of dealing in fiction, without, however, contradicting any of my statements.

If the secretary considers a person who deals in fiction to be a poet, from his own incorrect statements I should take him to be himself a poet of considerable pretensions; the only wonder is, that no one has ever found it out! But now to business in plain straightforward prose.

The secretary's first assertion is that the prizes *are not* given by private individuals, but by the whole club; and in the same paragraph he tells us that prizes *are* given by individuals—the club only granting *one* prize, thereby giving the public precisely the same information as I did, only, perhaps, in more *poetical* language. He proceeds to say that on consulting his minutes, he finds that in the year 1833 the prizes were decided at the usual place of meeting, the "Adelphi Hotel." Now, either his minutes are incorrect, or he has wilfully given one of his *poetical*, that is fictitious quotations from them, as the prizes were *not* awarded at the usual place of meeting, but at the Town Hall, to which place the Beef-steak Club, with many gentlemen who were not members, had been invited by the then mayor. The secretary also gives a list of the successful candidates, which, owing either to the confused state of his minutes, or to his own propensity to the *poetical*, is also incorrect. But as he will, doubtless, on seeing his errors, give the public a correct list, I shall make no further comment upon this head. With regard to the exact number of songs sent in, in 1833, there appears to be some difference in our statements; but as in other instances the secretary's minutes have led him astray, it is not unreasonable to suppose that they may have done so in this; at any rate, whether the number amounted to forty or only to ten, the injustice of only trying a part remains the same.

That Mr. Holden *does* possess advantages not within the reach of other competitors, by taking the "lion's share" in the *rehearsals*, is fully corroborated by the secretary, nor can I conclude without taking this opportunity of publicly thanking that gentleman for bearing me out in my most important assertions, and for not contradicting me in any.

I am, sir, your most obedient servant, A CONSTANT SUBSCRIBER.

[We insert this letter, as we are certain that the secretary of the Liverpool Beef-steak Club is as anxious as ourselves that the profession and the public should possess every information respecting the prizes awarded by the club, which object, we trust, will be effected by the present correspondence; if the proceedings of the club are conducted in the manner alleged by "A Constant Subscriber," the sooner they are altered the better; if, on the contrary, his statements are incorrect, the club will feel obliged to us for giving it an opportunity to refute them. Perhaps, Mr. George Holden on the next occasion he has to address us, will, if he wish for an answer, *prepay* his communication.—ED. M.W.]

* The one sent to us by Mr. Hunter.—ED. M.W.

To the Editor of the Musical World.

SIR,—Your correspondent "Indicator" has, it appears, entirely recovered from the drubbing you gave him about the Mozart controversy. If he be the same "Indicator," what a misnomer! He is the indicator of actually nothing but his own flippant nonsense.

However, I wish always to avoid personalities, and will content myself with asking you to do me the justice to refer to my hastily-written manuscript, where, I think, you will find "key notes," and not "key bars," as printed.

It was sufficiently satisfactory to me that you thought my remarks worthy of note in your next leading article, my sole object being to attract attention to the subject, and with this consolation I care not for Mr. Indicator's guesses. How should he know that I disliked anything but slow movements. My signature should have told him a different story. I must infer that Indicator prefers the hopping and skipping to time, expression, and even playing, which taste was naturally to be expected in a person who writes such letters,

I have the honour to be your obedient servant,

SCHERZO.

MUSICAL INTELLIGENCE.

FOREIGN.

PARIS, Feb. 4.—At the Italian Opera Mozart's *Don Juan* has been revived for Tamburini's benefit, and played subsequently with great success, Grisi, Albertazzi, Persiani, Rubini, Lablache, Tamburini, and Morelli enacting the chief parts. On the first night, Pauline Garcia, owing to the sudden indisposition of Persiani, enacted, or rather read, the character of *Zerlina*. Criticism on such an emergency has no right, therefore, to be *exigant*, and I shall wait till she is duly installed in it to have my say. I should mention that Lablache wounded his foot at the last representation of *Don Giovanni*, but, in despite of severe pain, he went through *Leporello*, and I am happy to state is now better. Rossini's *Donna del Lago*, with Grisi, Albertazzi, and Rubini, has been another revival. The singing by the latter of Pacini's *Niobe*, rather oddly introduced, by the way, has turned the brains of the Parisians, and they will not hear of his retirement, as threatened, at the end of this season. A petition is in course of signature from the most influential amateurs to induce him not to leave the stage. Great curiosity exists for to-morrow night, Pauline Garcia's benefit, when she plays *Tuncredi*, for the first time, with Rubini and Persiani in the same opera.

At the Academie Royale we are all on the *qui vive*, in expectation of Donizetti's *Martyrs*, now in active rehearsal. Ruolz's opera of *La Vendetta*, cut down to two acts, with Madame Stoltz as the hero instead of Duprez, and Dorus Gras instead of Madame Nathan, has met with no encouragement. The music is very clever, but it is attached to a radically bad *libretto*. I do not think any thing was gained by the mezzo soprano replacing the tenor; and in respect to lady *artistes*, I would rather that they should remain (although I am a tory) *sans-culottes*. Mademoiselle Rieux, who gave promise at her debut in Meyerbeer's *Robert le Diable*, has signally failed in the *Huguenots* as *Valentine*, *De Mortuis*, &c. I speak, of course, of the lady, for Duprez is still inimitable in this masterpiece of Meyerbeer's. When will the time arrive that the *Huguenots* can be got up in London? The new ballet, *Le Diable Amoureux*, with Lucile Grann as the heroine, will soon be produced. Fanny Elsler's benefit was enormous. She received 600*l.* from the proprietor, who must have netted at least from 700*l.* to 800*l.* by the speculation. The performances lasted till two in the morning, a seven hours' spell. There was Moliere's *Bourgeois Gentilhomme*, with Sampson and the *élite* of the Theatre Français; the ballet of *Nina*, with Fanny Elsler as the mad heroine; Duprez and Pauline Garcia, in the last act of Rossini's *Otello*; Tamburini and Duprez, in the celebrated duo from the same opera; Madame Dorus Gras, Madame Persiani, Mario, &c. The departure of Fanny Elsler is regarded as a great calamity, for who can replace her? A *danseuse* is talked of from Italy. Fanny Elsler is to receive nearly one hundred guineas per night for the time she will remain at Her Majesty's Theatre, prior to her departure for America. Mentioning the United States reminds me that Miss Augusta May-

wood maintains her position at the Academie. She is popular, and her pantomimic powers are shortly to be tested.

Nothing novel at the Opera Comique. Cinti Damoreau in the *Domino Noir*, Eugenie Garcia in *Eva*, and the new tenors Masset and Mario, continue to draw nightly. The Salle Favart is rebuilding rapidly, and will be ready in the summer for this excellent company. Donizetti's opera, *La Fille du Regiment*, for the debut of Mdle. Borghese, will be the next novelty.

At the Renaissance, *La Chaste Suzanne* is the order of the night. A new singer, Mdle. Drouard, has appeared as the heroine. She has been brought out prematurely, and was a sorry substitute for our countrywoman, Madame Thillon, the original of the part.

The Conservatoire concerts are now in full progress, and the number of concerts of *artistes* as well as *soirees* of amateurs are innumerable. Ole Bull, the great violinist, is here, and appears next Saturday at the Renaissance. Puzzi's horn performances are in great vogue also. Artot, the violinist, and Batta, the violoncellist, are also great lions. Dohler is expected daily, after a trip of unprecedented success in Holland, where he has made more money than any pianist who ever visited the Dutch *dilettante*. The success of Liszt, the pianist, in Hungary, has also been enormous, and almost regal honours have been showered upon him.

A grand concert was given by his Royal Highness the Duke of Orleans on Friday night, which was attended by the Royal Family and an immense crowd of the highest rank. The singers were confined to the artistes of the Italian Opera, with the celebrated Puzzi, who accompanied Rubini on the horn solo, in an air of Taddolini's, with wonderful effect. A duo from *Il Fanatico*, by Mme. Grisi and Lablache, one from Tancredi, by Mmes. Persiani and Pauline Garcia, the duo from *Mose*, by Rubini and Tamburini, and the finale, with chorus, to the *Capuletti*, were among the *morceaux* which excited the warm approbation of the assemblage.

M. Rothschild threw open his saloons on Saturday night for a concert and *soiree*, which was very fashionably attended; and last evening Baron Delmar's mansion, near the Champs Elysées, likewise presented a similar attraction for a crowd of rank and fashion.—*Morning Post*.

METROPOLITAN.

MR. BENEDICT'S GRAND MUSICAL SOIREE, which took place at the Hanover Square Concert-room, on Friday last, was attended by a most crowded audience, not less than nine hundred persons being present, to hear the last performances of the wonderful pianist, Thalberg, previous to his departure from this country. Of course this was the attractive feature of the evening's entertainment, which, as the first concert of the season, augurs well for our "musical prospects." Thalberg performed the following selection from his compositions:—Andante in D flat, Impromptu en forme d'Etude, new romance and study,—Grand Divertissement on the minuet and serenade in *Don Juan*; and, with Benedict,—the Grand Duet for two pianofortes, on themes from Bellini's *Norma*. Thalberg has only recently returned from an extensive tour throughout the United Kingdom, it is, therefore, scarcely necessary for us to do more than enumerate the pieces he performed, as we trust most of our readers have not lost the opportunity of hearing him at some period of his lengthened visit to this country; to describe his playing is impossible,—a command over the instrument greater than any other pianiste—a style quite new, and of which he may be justly considered the founder—such a perfect mechanism (by which we mean independent action of the fingers) that although we sat close to the pianoforte, and within view of his hands, we could scarce believe that any *human pair* were figuring there, are the principal features in his performance—wonderful, but withal pleasing. The effects Thalberg produces on the pianoforte are as astonishing as those of Paganini on the violin—both are *unrivalled artistes* on their respective instru-

ments. During his different performances on Friday evening, the most marked attention was paid, and all present seemed spell-bound for the time; the beautiful Andante, in D flat, was the first piece he played, and appeared to us very appropriate, from its plaintive commencement, to the occasion—a long, and probably a last farewell! Although most of his compositions abound in difficulties, almost insurmountable, the Impromptu, which he performed immediately after the Andante, is an exception, and will be found within the scope of most players who *must* exhibit in Thalberg. The duet, for two pianofortes, played by Thalberg and Benedict, was, in every respect, an interesting performance; their different styles—the one all fire and brilliancy, the other quiet and unassuming—were apparent to every one, and although the “lion of the feast” had the greater share, each had his admirers. The applause, after each of Thalberg’s performances, was most enthusiastic, and after the Grand Divertissement he was obliged to return to the room, when he sat down and played a portion of his “God save the Queen,” which concluded his performance. We must necessarily be brief in the remainder of our notice of a very interesting concert. Mayseder’s Trio in B flat, was most admirably played by Benedict, Blagrove, and Lucas; and although well suited for the commencement of a miscellaneous concert in the absence of a band, is too frivolous a composition to need much commendation in that delightful school of chamber music, wherein so many fine specimens of art abound. The vocal pieces consisted of Beethoven’s beautiful cantata, “Adelaide,” sung with much taste and expression by Mr. Bennett. The duet, “Senza tanti complimenti,” from Donizetti’s *Il Burgomastro di Sordani* sung by Signor and Madame F. Lablache, with great comic humour; the former has much improved since last season. Rossini’s aria, “Elena,” by Ernesta Grisi, without either voice or style, and as unlike the Grisi as possible (we will venture to say, that any English singer with as little pretensions as Ernesta Grisi would not be endured). Benedict’s pretty ballad, “Scenes of my youth,” nicely given by Mrs. Toulmin. A new German song, sung by Mme. Stockhausen in her usual *naïve* manner, who also sang, with Miss Masson, Haydn’s duet, “Saper Vorrei,” which reflected credit on both; the latter likewise sang Crouch’s ballad, “Kathleen Mavourneen,” Mozart’s beautiful aria, “L’addio,” nicely given by Mme. Lablache. A ballad, “I’ll speak of thee,” sung by Miss M. B. Hawes, who accompanied herself on the pianoforte, the title of which reminds us that we have something to say on the subject to the young lady, who certainly sang it in a manner that we cannot find fault with, and no doubt the song (the composition of Miss Hawes), as well as the singer has many admirers: this is all very well, but as we happen to be compelled, willing or not to pay a visit to nearly every concert, and as Miss Hawes is a favourite established singer, with a contralto voice, not to be matched by any English vocalist, we may expect to hear her often during the coming season. Now, this we shall do with great pleasure, but the lady will excuse our mentioning the humble request we have to make, which is, that she will sing her ballad less frequently, and not lend herself to a repetition of it, as she did on Friday evening; the applause she then received was merited, but surely her own good taste should not be sacrificed; the composition is well suited for the drawing-room, but singing it *twice* in a concert-room without even *advertisement duty*, is incorrigible. Mlle. de Varny, from the French Academy, made her first appearance, and sang an aria by Mercadante; she possesses a soprano voice of good quality and considerable compass. Miss Clara Novello, in the songs “Prendi per me,” the composition of De Beriot and Benedict, and Meyerbeer’s “Robert toi que j’aime,” exhibited a decided improvement in her style since we last heard her; she has now lost that inanimate character which spoiled her best efforts. Naturally endowed with a fine voice, she has now become one of the first English singers, which the defect alluded to would have certainly prevented, were it not, happily for her, now removed. The irresistible comic singing of Parry, jun., with his imitations of Grisi and Lablache, was highly amusing, and drew forth as it deserved, the vehement plaudits of the whole room. Several other vocal pieces were performed, which the lateness of the hour and the length of the programme prevented us hearing. We must not omit to mention a clever perform-

ance on the guitar (an instrument most unsuitable for a concert-room), [by Mr. F. Schulz. Benedict, in the absence of Costa, accompanied the vocal pieces; the latter, we understood, had been prevented attending through the interference of Laporte.

CHORAL HARMONISTS.—The fourth meeting of this Society took place on Monday evening last, the 10th inst., at the London Tavern, Bishopsgate Street. The performance consisted of—

PART I.

The Last Judgment..... Spohr.

PART II.

Madrigal..... Giovanni Conversio, 1580.

God Save the Queen.....

A Selection from *Clemenza di Tito*..... Mozart.

The solo singers were Miss Woodyatt, Miss Dolby, Miss Cole from the Royal Academy, Mr. Horncastle, and Mr. Novello. We were in doubt, on Monday morning, whether any performance would take place in the evening, owing to the illumination in celebration of Her Majesty's marriage on that day; but on entering the room, we were agreeably surprised to find it nearly filled. Spohr's oratorio proved a great treat to the audience, and we must say we never heard it go better. Miss Woodyatt did ample justice to the part she took in the duet, "Forsake me not," and the quartet, "Blest are the departed." The rest of the solo parts were taken by Miss Dolby and Miss Cole, whose singing afforded much gratification. Miss Cole is a pupil of the Royal Academy, and we have no doubt, from the specimen we had of her abilities this evening, she will very shortly arrive at eminence as a concert singer; she possesses a voice of great compass and excellent quality, as well as a perfect intonation. She appears to be not more than eighteen years of age. Miss Dolby's voice has improved both in quantity and quality. Her manner of giving the recitatives in *The Last Judgment*, and *Clemenza di Tito*, was very striking and impressive. In her solo singing we think she wants a little more animation. The last recitative and song in *Clemenza* was perfection—both as regards her singing, and Willmann's fine accompaniment on the corno di bassetto. Messrs. Horncastle and Novello also did justice to the parts assigned to them. The room was crowded, and the performance concluded a few minutes before eleven.

GRESHAM LECTURES. On Wednesday the 29th ult. and the following Friday, Mr. E. Taylor, the Gresham Professor of Music, delivered his lectures at the City of London School. The subject was English dramatic music, being part of a series which will be continued and concluded next term. The illustrations were accompanied by Mr. Turle, and admirably sung by Messrs. Hobbs, Young, Francis, the Westminster Abbey boys, &c.

MR. TURNER'S CONCERT OF SACRED MUSIC took place on Wednesday, the 5th inst., at the Music Hall, in Store Street. The programme, which included a copious selection from the "Messiah," embraced an almost endless list of compositions, in various styles, which were well performed by Misses Birch, L. and S. Pyne, Pennington, Messrs. Turner, Willing, Novello, and chorus under the due direction of Mr. Surman. Mr. Dando was the leader, and Mr. Sturgess presided at the organ. Webbe's beautiful glee "When winds breathe soft" was effectively sung, and fully appreciated by the audience, who heartily encored it. Judging from the appearance of the room, the concert must have been as pleasing in its results to Mr. Turner as in its performance to his numerous friends.

METROPOLITAN LITERARY AND SCIENTIFIC INSTITUTION. On Monday evening, the 3d inst., the Music Class of this institution gave its first concert, at which Misses Pennington and Rollo sang several vocal pieces with much effect, and were warmly applauded. Amongst the gentlemen who contributed to the evening's entertainment, we may notice Messrs. Turner, Walker, and Edney, the former of whom gave a song, entitled the "White Squall" in his best manner. The theatre was entirely filled by a highly respectable audience, who appeared much gratified.

CITY QUARTET CONCERTS.—The first Concert of the series took place at the

London Tavern, on Monday evening, the 3d inst., when several classical compositions by Onslow, Haydn, Beethoven, and Hummel, were most ably performed by Messrs. Willy, I. Bannister, Hill, Hausmann, C. Severn, and Benedict; the latter presided at the pianoforte. The vocalists were Madame Stockhausen, Miss Bildstein, and Mr. Bennett, who sang several compositions with their accustomed talent. The concert was not very well attended.

CLAPHAM.—A Subscription Concert was given here on Thursday evening last, which was most numerous attended. Mr. Dando led a good band. Richardson played a solo on the flute, and Mr. Willman another on the corno bassetto admirably. Lindley had the misfortune to have his violoncello broken, in going to Clapham, but another was sent for, on which the veteran displayed his unrivalled powers in a brilliant fantasia. The vocalists were Miss Birch, Mrs. Fiddes (late Miss H. Cawse), Mr. Bennett, and Parry, jun. Miss Birch was encored in a new ballad called the "Bridal Bells," composed by J. Parry, who was himself also encored in his Trio Buffo Italiano. Mrs. Fiddes gave Weber's Mermaid song from *Oberon*, very sweetly, and Miss Birch the same composer's grand scena from *Der Freischutz*, extremely well. The National Anthem concluded the concert, with the following new stanza:—

"O! grant our earnest prayer,
Smile on the royal pair,
Bless Prince and Queen!
May Albert's name be dear
To every Briton's ear,
The peasant and the peer,
God save the Queen!"

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to]

TRURO.—"*Infant Phenomenon*"—Child three years old, possesses a clear, *powerful* harmonious voice of two octaves in compass!—Thalberg delighted with the dear little girl!—*Probable* performance before Her Majesty.—These are strange times! The following wonderful account appears in the *Cornwall Gazette* of Thursday last, which a correspondent has forwarded to us with a request that we will insert it; we do so most readily, as we have been much amused by its perusal, and are certain our readers will be so likewise. The account, *if correct*, places Louisa Vinning by the side of Mozart, Crotch, and Wesley, who all exhibited a wonderful genius for music in their infancy as chronicled by Dames Barrington in his Miscellany. "On Friday evening, *Mr. Vinning* gave a concert at the Assembly Rooms, Truro, under the patronage of the mayor, W. H. Bullmore, Esq. The company comprised the members of many of the principal families in Truro, who expressed themselves as gratified with the performances generally; and not only gratified, but astonished and enraptured at the display of musical talent by the little *prima donna* of the party—Louisa Vinning—an infant of three years of age. This extraordinary child, precociously endowed with all the chief elements of musical talent, combines with them a grace and elegance of action and manner that seemed to fascinate the hearts of all her admiring audience. A formidable conquest, it might be said, to be attributed to so young a *debutante*; but we appeal in justification of ourselves to the candour of the audience on Friday evening, among whom there will not be found one dissident from the assertion we have made. Between her songs, she was eagerly sought and fondly cherished by all present—ladies and gentlemen—who seemed to emulate each other in attentions bestowed on their little favourite. But to revert to her musical capabilities. She possesses a clear, powerful, harmonious voice, of a compass of two octaves, from C to C in alt. Her ear is exquisitely correct, as was proved, not only by her just execution of a number of songs and arias, but also by a more severe test, applied to various intervals of harmony, and a modulation from several keys to their correlatives. One instance was remarkably pleasing, as also illustrating her appreciation of modulation. Her father touched the common chord of any given note, and introduced a modulating discord on which the infant, her ear being doubtless pained by the suspense, would, unguided, sound the tonic of the chord which was to follow. This was repeated many times in various keys.—Again she correctly enunciated the nice distinction between the notes of the common chord,

and the same with the sharp and flat seventh. But more extraordinary, perhaps, than even her voice and ear, is her appreciation and expression of varying character in the music submitted to her. This quality is also one of the most interesting trials in her performances, from her energetic efforts in imparting and giving effect to the impressions induced on her mind. She is very fond it is said of Italian music; and at the concert she sang an aria with much taste and delicacy, in which she executed with surprising correctness, a chromatic cadence. Of her facility in learning, the company had a gratifying proof. A lady named a strain of a song which the fair pupil had never heard before; and in a few minutes she sang it correctly and tastefully. But we must not prolong our notice with multiplied proofs of Louisa Vinning's musical capabilities. Indeed, we feel assured that much of what we have written will be deemed extravagant commendation. We had, we confess, similar misgiving as to what report had affirmed of the young lady. We felt it possible that a romantic interest, awakened by the sight and audience of so young a female singer, might have served to throw too high a colouring on the descriptions of her performances; but we were agreeably disabused of such a prejudice. And not only so, but we heard many who had raised high their expectations, confess that those expectations were more than realized. We earnestly recommend all who can, to hear for themselves. A second concert is advertised for Tuesday evening next; and in consideration of the young lady's tender age, the concert will commence at the early hour of six o'clock. Mr. Vinning intends proceeding eastward, and from correspondence which we hear has been opened it is more than probable that his daughter will be honoured by an exhibition before her Majesty. Thalberg, the eminent pianist, has thus expressed his feelings and opinions on hearing Miss Vinning, in a letter to her father:—

“*Plymouth, Dec. 11, 1839.*”

“Sir,—I regret exceedingly, I have not until now had a spare moment to fulfil my promise in writing to you, expressing the delight I had in hearing your dear little girl sing so astonishingly correct, and with so pleasing a voice. She is indeed a most astonishing child, and I hope she will soon meet the patronage and encouragement which her extraordinary talent undoubtedly claims.—Yours truly,

“S. THALBERG.”

ROCHESTER.—Our third subscription concert took place at the Guildhall on Friday evening the 31st ult., and was most numerously attended. Mr. Willy led an efficient band, who played several full pieces in a highly creditable manner. Mr. Willy himself performed a solo on the violin in a masterly manner; and Mr. Richardson played two fantasias on the flute in the first style of excellence. The principal singers were, Miss S. and Miss L. Pyne, and Mr. Parry, jun.; both the young ladies met with the most flattering reception, and displayed talent of the greatest promise, particularly Miss L. Pyne, who appears to be about eleven years of age; with proper instructions, care, and perseverance, this young lady will take at some future period a high rank among our native vocalists. Mr. Parry is an old favourite with us; he was loudly encored in two of his vocal pieces on this occasion. These concerts were established principally through the exertions of Mr. E. R. Coles, to whom the inhabitants of the three towns are highly indebted. Great credit is also due to the stewards of the evening, Messrs. H. Tritton, W. Wood, E. Wood, and R. Reynolds, for the arrangements they made for the accommodation of the company. The last concert of the present series will be given on the 21st inst.

MISCELLANEOUS.

THALBERG will leave for Paris on Saturday next; he will be accompanied by Benedict, who has an opera coming out at the Renaissance Theatre in that capital.

LITZ has written a letter to a friend here, in which he states his intention of visiting this country in April next.

CLARA WIECK, the celebrated pianist, having taken unto herself a husband, in the person of M. Schumann, the clever editor of the *Leipsic Musical Gazette*, will not pay us a visit this season.

SOCIETY OF FEMALE MUSICIANS.—It is in contemplation to give a concert, under the highest patronage, in aid of the funds of the newly-established society for the support of aged and indigent female musicians, to which, it is naturally anticipated, every professor of gallantry will render all the assistance in his power. Those who cannot take a *part* in the performance, may play another most essential *part*—namely, the disposal of tickets.

MADAME DULCKEN has arrived in town after a most successful trip through Holland and Belgium. She is announced to play at a concert to be given at the Haymarket Theatre on Monday next.

TO CORRESPONDENTS.

W. N. T. should forward the copy for our inspection, and also favour us with his name; we do not see what good would arise from the publication of his letter; we are fully aware that many incorrect editions of musical works are daily published, and which would be *impartially* noticed in the 'Musical World' if forwarded for that purpose.

W.'s Lines for Music will not suit our pages.

LIST OF NEW PUBLICATIONS.

PIANOFORTE.

- Musard.—Quadrilles, the Planter of Trinidad *Wessel & Co.*
 Labitzky.—Victoria Alexandrina Waltzes *Ditto.*
 Reddie, J. F.—The Bridal Wreath Quadrilles *Z. T. Purday.*
 —The Minstrel Boy; rondo *Ditto.*
 Valentine.—Gallant Gondolier *T. Prowse.*
 Lord.—Divertimento on 'the Mountain Echoes' *Ditto.*
 Meves.—Les Souvenirs from 'Il Flauto Magico,' introducing 'The Manly Heart' *Ditto.*
 —Impromptu from 'Il Flauto Magico' *Ditto.*
 Neuland.—Rondo Brillante alla Galopade *Boosey.*
 —Les Pensées. Six Valses Caractéristiques et Brillantes; 2 books *Ditto.*
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VOCAL.

- Labern, J.—The Werry identical Flute (comic) *T. Prowse.*
 Simms, H., jun.—Hymn to the Setting Sun (sacred) *Z. T. Purday.*
 Lillycrop, S.—How sweet the Name of Jesus sounds (sacred) *Ditto.*
 Fislin, J.—I will give thanks; duet (sacred) *Ditto.*
 Westrop, E. J.—Universal Psalmist; part 2 *Ditto.*
 Donizetti.—Senza tanti complimenti; duetto *Mills.*
 —Far o'er Life's wilderness; duet *Ditto.*
 Lightfoot, Miss.—Oh! Spirit voices; song *Ditto.*
 Lodge, T.—I would that I were a voiceless sigh *Ditto.*
 Gillespie, W. F.—When the Hour of Eve; ballad *Ditto.*
 Masson, Miss.—The Lark now leaves his wat'ry nest; serenade *Ditto.*
 Horsley.—What sing the sweet birds; six voices *Ditto.*
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VIOLONCELLO AND PIANO.

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Tickets, 3s. each. Reserved Seats, 5s.—may be had of the principal Music-sellers, and of Mr. Ries, 102, Strand, opposite Exeter Hall.

T. BREWER, Hon. Sec.

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JOHANNING, 122, Great Portland Street.
MILLS, Bond Street.
OLLIVIER, Bond Street.
Z. T. PURDAY, High Holborn.
SHADE, Soho Square.
JOHN LEE, 440, West Strand.

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